

American Art News

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3,000,000 MARKS FOR DR. BODE'S LIBRARY

American Collectors Bid High, But in Some Instances They Afterward Offer to Restore the Books Without Price

BERLIN—A total of 3,000,000 marks was realized from the sale of Dr. Wilhelm von Bode's library. Laws governing housing conditions in Berlin made it necessary for the well-known expert on art to sell his library in order that his household should occupy less space than formerly.

To the fact that America was well represented at the sale is due the high prices received in many instances. A number of prominent bidders from the United States paid Dr. Bode the compliment of offering to restore the books to him without price, but these profers, though flattering to him, had to be declined, for the housing problem is as acute as ever.

London buyers were also prominent among the bidders, and because of the purchases of these and the Americans, only a few items could be saved for Germany. Some of the more important sales were, in marks:

"Archivo Storico dell'Arte," 1888-97, and "L'Arte," 1898-1914, 60,000; "Noteworthy Paintings in American Private Collections," edited by Jaccaci in New York, 90,000; "Pictures in the Collection of J. Pierpont Morgan at Princes Gate, Dover House, London," introduction by Humphry Ward and biographical and descriptive notes by W. Roberts, London: privately printed, 220,000; "Bronzes of the Renaissance and Subsequent Periods," introductions and descriptions by Wilhelm Bode (Morgan), 160,000; "Bronzes—Antique Greek, Roman, etc., including some Antique Objects in Gold and Silver," introduction and descriptions by Sir Cecil H. Smith (Morgan), 105,000; "Catalogue of the Collection of Jewels and Precious Works of Art, the Property of J. Pierpont Morgan," 140,000; "Catalogue of the Collection of Miniatures, the Property of J. Pierpont Morgan," 170,000; "Catalogue of Twenty Renaissance Tapestries from the J. Pierpont Morgan Collection," 70,000; "Some Works of Art belonging to Edward Tuck in Paris," 26,000; "Catalogue of Paintings Forming the Private Collection of P. A. B. Widener," 16,000; "An Illustrated Catalogue of the Ancient Imperial Treasury called Shoshoin," Tokyo, 1910, 90,000; "The Miniature Painting and Fainters of Persia, India and Turkey from the VIII to the XVIII Century," 47,000; "The Drawings of Michelangelo Buonarroti," K. Frey, 23,000; "Oriental Carpets," published by the Commercial Museum in Vienna, the chief authority on Oriental Carpets, 300,000; "L'Œuvre Complet de Rembrandt," Eugene Detuit, 1885, 20,000. —F. T.

Duveens Purchase Valuable Armor at a London Sale by Sotheby's

LONDON—December 5 a Victoria Cross and four medals awarded to Sergeant John Murray were sold by Messrs. Sotheby for £106.

December 7 Messrs. Sotheby, 34 and 35, New Bond Street, London, W.1, held a sale of armor and weapons, the property of Dr. Ferdinand Forster and of Captain Luttrell Byrom. The following were the more important prices:

Manteau D'Armes, XVI Century, £105; a suit of fluted armor, Maximilian type, German, Early XVI Century, £770 (Duveen); suit of fluted armor, 1530, with armorers' mark, the letter W and the Nuremberg Guild mark, £2,850 (Duveen).

December 9 a sale of porcelain, decorative furniture, tapestries, etc., was held by Messrs. Sotheby. A total sum of £2,101 was realized.

December 5 and 6 Messrs. Sotheby sold autograph letters and historical documents, including the property of Sir Wathen Waller, Bt. The total price was £2,486, the following being the more important prices:

Horace Walpole's autograph journal of the printing office at Strawberry Hill, from its erection in June, 1757, to July, 1789, £90; James Boswell, autograph letters, £55; Thomas Gray, 108 autograph letters, all addressed to Horace Walpole between 1734 and 1770, £410; an important collection of autograph letters and papers relating to the Jacobite rising of 1745, £185; a series of naval papers, principally by or relating to Admiral Sir William Cornwallis, 1744-1819, £100; David Garrick, autograph letters to Madame Neckar, £90.

Widener Says Yussupoff Rembrandts Were "In Hock" When Purchased

PHILADELPHIA—In discussing with a reporter rumors regarding the two great Rembrandts he recently purchased from Prince Yussupoff, which rumors were effectually disposed of in the account in THE AMERICAN ART NEWS of December 17, Joseph E. Widener became sarcastic. Also, he used a "shorter and uglier word." The word was "hock."

"Pawnbrokers in London had lent £45,000 on them. Pawnbrokers, I suppose, are in the habit of lending money on bogus art," he added. "When I bought them, the paintings were in bank vaults—in hock."

An agent of Prince Yussupoff delivered the paintings to an agent of Mr. Widener in exchange for cash.

Albert Milch Operated Upon

Albert Milch, of the Milch Galleries, recently underwent an operation for appendicitis at St. Luke's Hospital. He is now out of danger and is rapidly recovering.

Important Velasquez Given to Boston Museum



"INFANTA MARIA THERESA"

By VELASQUEZ

BOSTON—A generous donor and friend of the Museum of Fine Arts of this city, Mrs. E. F. Greene, has presented to the institution an important Velasquez. It is a three-quarter length portrait of the Austrian princess, the Infanta Maria Theresa, daughter of Philip IV of Spain and Elizabeth of France. It has been hung in the Stone Gallery of the Evans wing, where the American public will have their first opportunity to view it.

The portrait is a remarkably fine example of the great Spanish master, in superb condition. It was painted in 1652-3, when he was at the height of his powers. The Princess is represented wearing the regal costume of

the period, with rounding skirts and close-fitting bodice, grey in color and relieved here and there by touches of rose in the ornaments of her dress and coiffure. The clear flesh tones, with heightened color on the cheeks, appear surprisingly fresh, considering they were painted 250 years ago.

Mr. Hawes, of the Museum, has given to the press an elaborate history of this painting, from the day it was carried by messenger to Duke Leopold Wilhelm of Flanders to its recent purchase from the collection of the Austrian Federal (Imperial) Art-History Museum on the Ringstrasse.

Mrs. Greene's gift was in memory of John Howard and Charlotte Peabody Nichols.

BAN PRIEST'S BOOK FOR REALISTIC ART

Roman Catholic Authorities Put Belgian Author's Work on the "Index" Because of Illustrations of the Passion

ROME—A curious case has just cropped up of a religious work written by a priest being put on the "Index," not on account of the text but for the accompanying illustrations.

The author of the work in question is a humble Flemish priest, the Rev. Cyril Vereschave, and the subject is the Passion of Christ. The illustrator is a Fleming also, Albert Servaes.

The ecclesiastical authorities in Rome have decreed that Servaes' drawings are impregnated with a bold realism which renders his representations of Christ undignified and improper. For example, in the scene in which Christ is before Pilate, the figure of the Savior is represented as bound to the column, all contorted, and with an expression of realistic suffering that the Holy Office has judged unseemly.

In the drawing of the Ecce Homo, the right hand has six fingers. The Supreme Congregation has therefore placed the work on the Index of books which Catholics are forbidden to read or possess.

AMOR BUYS FAMOUS CHINA COLLECTION

London Expert Acquires 2,000 Pieces of Worcester Assembled by Drane of Cardiff, Including Famous Pieces

LONDON—Mr. Albert Amor, who enjoys the distinction of being antiquarian adviser to Queen Mary, has just concluded an important purchase of Worcester china. The two thousand pieces which have passed into his possession comprise the collection made by the late Cardiff chemist, Robert Drane, and include the famous "John Wilkes Teapot." This collection has been roughly valued at £20,000. It will journey to London in a few months' time.

It will be remembered that it was Mr. Amor who some years ago acquired the Trapnell collection of china and who identified the Dudson vases when they made their appearance at Christie's.

American Architects' Show in London

LONDON—The exhibit of three hundred photographs and drawings of the best American architecture of the past ten or fifteen years, that was a feature of the last Paris Salon, has now been taken to London. The works are on view at the galleries of the Royal Institute of British Architects.

PAYS \$300,000, GETS \$500 WORTH OF "ART"

Retired New York Business Man Harkens to the Tale of a Courtly English "Collector," and Now Rues It

In New York City at the present time is an aged man, ill in body and with mind distraught, because he paid more than \$300,000 for "old masters" which art experts have declared in affidavits not to be worth more than \$500.

In Bermuda, watched by detectives, is an Englishman, of courtly appearance, who sold him the pictures, and who sailed from New York on the day following the discovery of the true value of the property. He also is a very old man—his age being perhaps eighty. He claims the right to a title of nobility. His activities in the art world have extended over several years. He is declared to have been the owner of the three old masters which ex-Senator Clark purchased in 1910, the discovery of whose spurious nature made a sensation in the newspapers at the time.

The victim of this transaction, whose name is not divulged, out of deference to the wishes of his family, is a retired New York business man. He had the acumen to amass a comfortable sum of money. In his own field of business it would have been difficult for anyone to have cheated him. But he "fell" for the lure of old masters—for the idea of fabulous riches to be made out of them—forgetting that the making of money honestly in art transactions is the work of specially trained minds and of a knowledge so highly specialized that it takes years and years of experience to acquire it.

The man's fortune is gone, probably beyond recovery. He paid more than \$100,000 in cash to the Englishman who sailed away to Bermuda. Besides that, he turned over notes for more than \$200,000, which the owner of the pictures negotiated in Montreal banks. He will have to pay these notes when they fall due, unless his attorneys, Messrs. House, Grossman & Voorhees, succeed in invalidating them in the Canadian courts.

If this man, in his own business, had been offered goods on which it was represented a fabulous profit could be made, he would have taken every precaution to establish their real value. If he were lacking in the specialized knowledge to make assurance sure, he would have called in those who had it. But, excited by the romance of old masters, he cast judgment to the winds and acted like a country bumpkin in the hands of a "green goods" man.

His judgment tried to come to the front early in the transaction, but he would not let it. The trap was baited in New York, but sprung in Canada. He sent a telegram to the expert, Joice I. McGurk, asking his fee for making the trip to Montreal and expertizing a collection of eighty-five paintings. The fee looked fairly large, and the victim in a second telegram asked what it would be if Mr. McGurk examined the pictures in New York. This information was vouchsafed. But the Englishman was clever enough to consummate the transaction on the spot, and when the pictures finally arrived in New York, and Mr. McGurk, on December 18, was called in to look at them, it was too late. The New Yorker did not need the services of an art expert. He needed a lawyer and a physician.

When Mr. McGurk first saw them, the "old masters" were in the victim's office in the Guarantee Trust Building. The expert looked at them carefully, one by one, then said to his client:

"There is not one picture in the whole collection."

"What do you mean?" said the victim.

"I mean that there is not a picture here which would bring more than ten dollars on the market," replied Mr. McGurk.

"But these are fine old masters. They have been examined by the best experts in England, and have been in the owner's possession for fifty years. They are worth a fortune."

"Well, you don't need to take my word. Call in any expert in New York, any dealer, any connoisseur, and he will tell you the same."

The aged man tottered to a chair, fell into it, and Mr. McGurk was obliged to summon help to care for him. The fact then came out that he had already bought the pictures.

The man told Mr. McGurk he had paid the remaining \$15,000 in cash only that morning, and asked him to confront the Englishman, who was at the Commodore Hotel.

"Certainly," said Mr. McGurk. "I shall be pleased."

They found the man at the hotel. When

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informed of Mr. McGurk's opinion as an expert, he said the whole thing was absurd, that the collection had been sponsored by the best experts in England and was worth much more than he had sold it for.

"What English experts authenticated them?" asked Mr. McGurk.

"I can't recall their names now."

"Were any of these pictures ever in New York before?"

"No, not one."

"But I saw one of them with a label of the Manhattan Storage Warehouse, dated April, 1910."

On second thought the man said he thought one of them might have been sent to America in 1910.

"But I saw several others with the same sort of label."

The Englishman recalled that several of them might have been sent to America in 1910.

Mr. McGurk advised his client, in a consultation held aside, to have the man put under arrest immediately, then took his leave.

But so great was the courtly individual's power of persuasion that he prevailed upon the New Yorker not to question the regularity of the transaction until he should call in other experts. It was arranged that this should be done next day.

Augustus Lefevre, of Silo's, was called, and he corroborated Mr. McGurk fully. The pictures were too bad even to be offered "as is" at auction. Mr. Emile Sperling, of the F. Kleinberger Galleries, gave an equally emphatic opinion.

Then affidavits were made by Messrs. McGurk and Lefevre. But in the meantime the Englishman sailed away for Bermuda.

Mr. McGurk's affidavit makes interesting reading. It is as follows:

"Before the time of Raphael (1483-1520) and ever since down to the present day, art students of painting have been copying the works of the great masters. There are in existence, perhaps, 500,000 or 600,000 of these copies. They are to be found in all the picture markets of Europe, some contemporary with Raphael and others contemporary with the different masters down to the present-day painters. They can be purchased at a maximum price of perhaps 50 francs to 1 franc.

"The eighty-five paintings I examined in your office, a list of which is attached, are of the above described type; at least 90 per cent are. The balance are absolutely of no art value or decorative value whatever."

"It is impossible to appraise these paintings separately, but it will be absolutely safe to state that at forced sale or public auction they will average far below ten dollars per picture."

Browne to Reside in United States

Archibald Browne, member of the Royal Canadian Academy, after thirty-five years spent in Toronto, has moved to the Adirondacks and is now settled in a mountain home at Lake Placid. Inspired by the wonderful landscape, he wishes to devote the remainder of his life to the interpretation of it.

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PARIS—The French Ministry of Fine Arts, which is especially active under M. Bérard's rule, has instituted a department which is an enterprise unique in the world and of the greatest interest to artists and critics. Its purpose is the classification of all data relating to contemporary painters, sculptors, engravers, illustrators, craftsmen, playwrights, musicians and art critics, whatever their nationality.

Henceforward it will be possible to apply to the Service d'Etudes Artistiques, Ministère de l'Instruction Publique et des Beaux Arts, Paris, to obtain at a moment's notice biographical, chronological or bibliographical information which otherwise might be found after much tedious research, if at all.

Every living artist has (or is supposed to have, for the department has been a working concern for little more than a year) his pedigree recorded in the files, and not an artistic event takes place in any part of the globe of the slightest importance but it is chronicled here, the information being obtained through minute perusal of the press or through the agency of the department's correspondents.

American artists would contribute towards the completion of the files by applying for the questionnaire, the answers to which are the basis of the biographical data.

Presided over by MM. François Carnot, Widor and de Flers, the department was originated by M. Robert Brussels, ably assisted by the courteous M. Boucher and a most competent librarian, Madame Mendl, who supervises a large staff of busy clerks. —M. C.

Brooklyn Library Acquires Page
From Famous Gutenberg Bible

The Brooklyn Public Library has purchased a page of the Gutenberg Bible, the first book printed from movable types, for \$150, and will exhibit it. Gabriel Wells bought the Bible in England. Because it was incomplete he decided to sell the pages separately, so that museums, libraries and collectors could obtain authentic fragments.

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ATTEMPT TO EXPORT A REMBRANDT COSTLY

Prussian Judge Fines a Countess 500,000 Marks for Taking the "Woody Landscape" Across the German Border

BERLIN—For attempting to export a picture by Rembrandt entitled "Woody Landscape," the widow of the late Count W. von

SMALL REMBRANDT FOUND IN GERMANY

Masterfully Painted Head of Old Man, Sold at Auction by Original Purchaser's Descendants, Authenticated

BERLIN—At an auction in Frankfort-on-Main a small picture, a portrait, was knocked down to a Dutch firm for 280,000 marks,



"LANTERMAN'S FALLS, YOUNGSTOWN, OHIO" By CHARLES P. GRUPPE
Purchased by Mr. Henry A. Butler, of Youngstown

Ketteler has been fined 500,000 marks by a judge in the little town of Paderborn, in Westphalia. Her manager was fined 20,000 marks.

The picture was on the list of those precious art objects which are forbidden to be sold to foreign countries. The accused confessed to having taken it to a place outside Germany, but denied the intention of selling it. They said their only desire was to obtain an expert opinion as to its real value.

The tribunal's action will surely act as a warning to other owners of art objects. Only by the very energetic course of the judge was it possible to restore this precious work to Germany.

The "Woody Landscape" is mentioned in Dr. Bode's list as No. 572, and also in Dr. Valentiner's volume on Rembrandt. —F. T.

or about \$1,000 at the present rate of exchange. It is a wonderfully painted head of an old man, and as there was a belief on the part of some of the participants that it was by an old master the price was a conditional one.

It has now been proved, by Dutch experts, that the painting is a Rembrandt.

In 1773 a German artist and engraver, Daniel Nikolaus Chodowiecki, purchased at the gallery of Gottfried Winkler, in Leipsic, a picture described in his travel journal as "a beautiful little Rembrandt." His descendants apparently did not know that it was an old master, and experts believed that this particular canvas had been lost. When the Winkler family were disposing of some of their heirlooms they sent it to an auction.

HALF MILLION MORE FOR FIELD MUSEUM

Members of the Founder's Family and
Others Give Funds, and William
Wrigley, Jr., Buddhist Sculpture

CHICAGO—The Field Museum of Natural History will begin 1922 with gifts and guarantees which will enable it to carry out a five years' plan for expansion that will rank it among the leading museums of its kind in the world.

Stanley Field, the president, has given \$200,000 to cancel the building deficit, and \$6,500 to clear off the deficit in operating expenses in 1921. Marshall Field has pledged \$50,000 a year for five years, to be used according to the judgment of the trustees.

Arthur B. Jones has given \$25,000 to pay for an ethnological expedition to Borneo, Java, and Sumatra under Dr. Fay Cooper Cole. The work planned by the late Dr. Charles B. Cory on "Birds of America" will be completed under the gift of \$30,000 from Charles R. Crane.

William Wrigley, Jr., has given the most complete collection of Buddhist sculpture in existence to the art department. The sculpture was collected in India and represents the Gandara period.

The work of installation of exhibits is continuing in the vast museum. The art section has received gifts of considerable value, including examples of Celtic art, and a collection of Japanese surimono given by Miss Helen Gunsaulus as a memorial to her father, the late Dr. Frank W. Gunsaulus. —L. M. M.

Le Brun Scholarship Contest

The executive committee of the New York Chapter of the American Institute of Architects, as trustees of the Le Brun traveling scholarship, will conduct a competition for the selection of a beneficiary early in 1922. The program will be issued about January 1, and the drawings must be delivered about March 1.

Any architect or architectural draftsman, who is an American citizen between twenty-three and thirty years of age, engaged in architectural work, is eligible, if he has not been the winner of any other such scholarship. Fourteen hundred dollars will be awarded for the traveling expenses in Europe of the successful competitor. Every competitor must be nominated by a member of the American Institute of Architects.

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**BERLIN SETS HIGH
VALUE ON CEZANNE**

**Two Hundred Million Marks, at Present
Rate of Exchange, Is the Worth of
Forty-two Canvases in Exhibition**

BERLIN—Everybody interested in art is cognizant of Paul Cézanne's prominent position among moderns. The exhibition now taking place at Cassirer's Gallery is an event of great importance in Germany as it would be in France.

I have mentioned the fact that forty of the forty-two pictures here on show were purchased through the Cassirer Gallery and are now owned privately by Germans. They represent a value of 200,000,000 marks, at the present rate of exchange. The works of this master are held in extraordinary esteem in Germany, however, in all times. He is recognized as having created through the intensity of his genius a new epoch of painting. Our generation venerates him as "the father of Expressionism." Nevertheless he is true to nature and not as "Expressionist" as some contemporary artists are through their negation of nature.

In contrast to the masters of Impressionism like Renoir, Manet and Degas, he depicts nature in a strong and vigorous manner. He had to endure the hostility of his contemporaries as many before and after him had to suffer. At one time it was possible to buy these pictures, now so high in value, for a few hundred francs. We enjoy the splendid vivacity of his coloring, the richness of his brush work, the power of his feeling. His genius is especially striking in "Youth with Red Waistcoat" from the Munich State Gallery, in the two portraits of his wife, in "The Turn of a Road," in his "Self-Portrait," very rich in tints, and in the many landscapes.

The drawings are, in contrast to some of his pictures, of great subtlety and delicacy, and thereby of rare technical virtuosity. Interesting are the water-color paintings, showing him in a lighter form. —F. T.

**"Mrs. Jackson's Portrait" Is That
of President's Adopted Son's Wife**

Mrs. J. C. Bradford, president of the Nashville Art Association, sends the following letter:

"In regard to the portrait of Sarah Yorke Jackson, recently presented to the White House: Emily Donelson, niece of Mrs. Andrew Jackson, was the wife of Andrew Jackson Donelson, ward and private secretary of President Jackson, and was the mistress of the White House for the greater part of the eight years of President Jackson's administration. Sarah Yorke Jackson was from Philadelphia, and was the wife of Andrew Jackson, the adopted son of President Jackson. She presided at the White House after the death of Emily Donelson."

"Is there no portrait of Mrs. Andrew Jackson, wife of the President, in the White House? If there is none, should there not be one placed there? Mrs. Jackson never presided as mistress of the White House, as she died two months before the President's inauguration. The beautiful lace cap and bertha, made by Catholic nuns for her to wear at the inauguration, are now among the treasured relics at the Hermitage. It was an overwhelming sorrow to the President that his beloved Rachel was not by his side to share his honors. Theirs was one of the world's greatest romances, and they sleep in the same tomb in the beautiful old garden at the Hermitage."

**New Art League in Suburban Towns
of Chicago Will Hold First Exhibit**

CHICAGO—The Austin, Oak Park, and River Forest Art League, a newly formed organization which has the support of many prominent business men and citizens interested in art, will hold its first annual exhibition from January 14 to 23 at Grace Church Parish House in Lake street. It also proposes to circulate an exhibition among the public schools. Chicago artists are giving the movement their hearty support.

The officers of the organization are: Carl R. Kraft, president; Curtis B. Camp, vice-president; Elsworth Young, treasurer; Holger W. Jensen, recording secretary; Emory P. Seidel, corresponding secretary. The committee chairmen are: John Spelman, exhibition; Mrs. John Meyer, social; J. T. Nolf, publicity; E. E. Roberts, ways and means; Mrs. F. H. Bartholomew, membership.

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**Typical French Water Color "Easter Tide,"
by Lucien Simon, Is Acquired by Carnegie**



"EASTER TIDE"

By LUCIEN SIMON

Carnegie Institute acquired two paintings for its permanent collection from its twentieth International Exhibition—Ernest Lawson's "Vanishing Mist" and a water color, "Easter Tide," by the French artist, Lucien Simon. It is the second work by Simon to be possessed by the Institute, the other being the large canvas, "Evening in a Studio," which was purchased in

1905 and which was awarded first prize at the tenth International.

Lucien Simon, born in Paris in 1861 and educated at the Julian Academy, contemporary and friend of Cottet, Dauchez and Menard, carries on the high tradition of the French school, and "Easter Tide" is typical of his work, being clear in observation and bold in expression of color and atmosphere.

**OLD-TIME WEAPONS
AND ARMOR IN SALE**

**Glaives Used to Defend Venetian Doges,
and Other Wicked-Looking Blades in
the Meyrick Collection at Christie's**

LONDON—Weapons used to defend the courts of Venetian doges and Polish kings, and the might of other lords of the Middle Ages are included in the Meyrick collection, to be sold in London by Christie, Manson & Woods on February 21. There are 189 items.

It is an old collection. A catalogue was made in 1861 by Dr. William Meyrick, who had then formed it chiefly from the collection of Sir Samuel Rush Meyrick, which had been a long time in forming. It was purchased as a whole more than forty years ago by Henry Arthur Brassey, father of the present owner, Leonard Brassey. Many of the pieces are traced to the Goodrich Court collection, dispersed about the middle of the last century.

While there are no full suits such as made the Pembroke sale notable, there are unusual items that have glamor about them. For instance, there are two fine Italian glaives, the blades of bright steel, engraved with the arms of Charles V, over which has been re-engraved the arms of the doge Francisco Veneri. These weapons were made for the guard of the doge of Venice during the period that Charles V had command there, in compliment to whom the central cartouche bears the Austrian eagle; upon this the arms of the succeeding doge have been inscribed, no doubt to commemorate the expulsion of the Germans.

A XVII century partisan, the blade inscribed with the imperial eagle with coats of arms, was used by the Polish guard of Augustus II, elector of Saxony, and king of Poland from 1670 to 1733.

**Spirit of Disarmament Subject
of Vast Group by David Edstrom**

LOS ANGELES—The spirit of world disarmament is portrayed by David Edstrom, international sculptor, now resident in Los Angeles, in his latest work which, he says, has been brought to fruition by the present disarmament conference at Washington. He has made a group in heroic size called "Man Triumphant," to typify human triumph over the forces of evil.

Edstrom has made many tentative models. Colonel House saw one on exhibition in London in 1913 and was much impressed.

**PRESS AND PUBLIC
DAMNED BY PENNELL**

**Etcher Tells a Memphis Audience That
"Comics" Are Most Harmful to Ameri-
can Art, Which Is Now Degenerating**

MEMPHIS—The public and the newspapers be damned," exclaimed Joseph Pennell, illustrator, etcher and writer, in the course of a severe arraignment of the habits and tastes of the American people.

In a lecture he had bitterly denounced billboard posters as "the crime of stealing beauty and the national curse and disgrace of America," and comic supplements of newspapers and periodicals as equally atrocious. Afterward a reporter for the *Commercial-Appeal* suggested that the public wanted the comics, and that the billboard posters made very effective advertising mediums. It was then that the lecturer made his denunciatory statement.

The "comics," in which the characters are invariably hit in the head with a mallet, or fall dead with surprise in the last picture of the series, and which are drawn with a few slap-dash lines which emphasize ugliness and ignore all rules of drawing, were condemned with especial vigor.

"It is very harmful for newspapers to use these comic supplements," said the artist. "This sort of stuff is killing art in this country and prevents full recognition to real artists who produce works of merit. The same principle applies to literature."

Art in America has never held its rightful place, according to Mr. Pennell, and it has degenerated woefully during the last decade. He compared the American with the European taste and pointed out that cheap drawings and comic supplements that have no meaning are barred by the European press.

In the course of his remarks on Whistler, he said that the modern painter excelled Rembrandt in several ways.

**Artist Solves Economy Problem
by Adopting Oriental Dress**

SAN FRANCISCO—Miss Doris Bothwell, a member of the younger set in San Francisco's art colony, has adopted Oriental costume for everyday wear, and thereby given people something new to talk about. She wears a coat and trousers just as the slant-eyed women of the city's Oriental quarter do.

Her change from the American style was the result of necessity for economy.

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*Drawings by Old Masters Feature
of the Max J. Bonn Sale in London*



STUDIES OF NEGRO HEADS

By ANTOINE WATTEAU

LONDON—Frequenters of sales of drawings are only too familiar with the type of collection in which a few examples of fine quality are practically lost among a multitude of inferior ones. The character of a pleasant exception attaches for that reason to the small but choice collection of drawings by the old masters belonging to Mr. Max J. Bonn which is to be sold at Sotheby's in February. The collection contains fine examples both of masters whose names are household words and of others who are of the greatest interest to students.

Among its gems special reference may be made to Albrecht Dürer's wonderful watercolor drawing of 1515, "The Dead Duck"; to a superb sheet of studies of negro heads, a drawing in black and red chalk by Antoine Watteau, of which an illustration appears on this page; and a series of magnificent drawings by Rembrandt.

**ENGLISH SCULPTOR'S WORK
HAS EXTRAORDINARY CHARM**

Lynn Jenkins' Creations, Shown at Fearon's, Have Delicacy and Purity That Recall Work of the Early Italian Masters—Gwozdecki's Pictures Seen—Other Exhibits in the Galleries

Lynn Jenkins, English sculptor, whose work is shown at the Fearon Galleries, 25 West 54th Street, until January 7, has been represented in all international exhibitions for many years and is known for his decorative sculpture in both private and public buildings—among them Lloyds' Registry of English Shipping and the Trocadero.

Among a number of especially captivating small figures, "La Danseuse" is an exquisite nude whose delicate poise carries with it the effect of graceful movement. A fleeing "Daphne," is a creature of subtle curves, as is also the "Diana," who kneels to let fly her dart. A "Madonna and Child," of extraordinary beauty reveal the same reverent treatment that distinguishes the work of the Italian masters of the Renaissance.

Among the portrait busts is that of the late Judge Mellon, father of the Secretary of the Treasury. "Enigma" is a head of mysterious charm with a sleeping power in the dreaming, wondering eyes. Directly from the front it seems to be the head of a young boy with a suggestion of masculine power in the broad sweep of the brow and firmly modelled lips, but the profile is distinctly feminine in its appealing beauty.

Art of Famous Polish Artist Is Shown

The Decorators Club, 151 East 53rd Street, is exhibiting paintings and drawings by Gustaw Gwozdecki, director of the Polish Academy of Fine Arts in Paris, who is now in New York. He has been known for some time on the Continent, and many of his portraits have appeared in European exhibitions. The paintings shown include a number of Venetian scenes, flower pictures, still life subjects, and panels for screens. Rich color and a marked feeling for design give his flower paintings especial distinction. Pencil drawings of heads and nudes are modern in treatment and show an easy facility of expression as well as strong originality.

A foreign estimate of his ability comes from the pen of the noted French critic, Guillaume Apollinaire, "It is futile to dwell upon the origin of the ingenuity in coloring of Gustaw Gwozdecki," he writes, "It comes simply out of his own esthetic freedom."

Pratt Institute and Brooklyn Society of Artists

THE AMERICAN ART NEWS has received a letter from Hamilton Easter Field, president of the Brooklyn Society of Artists, in regard to a statement which appeared in the last issue regarding Professor Walter Scott Perry's request that paintings for the next exhibition of the society be submitted first to him. THE ART NEWS made the statement that Professor Perry perhaps felt justified in his request since the Institute paid the expenses incidental to the exhibition.

Mr. Field writes: "Although it is true that Pratt Institute pays all the expenses of the vast majority of the shows held at the Institute Gallery, the expenses of the catalogue, the transportation, the invitations, the advertising, and the attendant of the show of the Brooklyn Society were borne by the members of the Society as a whole. These expenses were almost \$300. It is but fair to the Brooklyn Society of Artists to make this correction."

Tiffany Foundation Advisors to Exhibit

The Louis Comfort Tiffany Foundation announces for the 6th of January the opening of an exhibition of the work of its Advisory Art Committee at the Art Center, 65 East 56th Street. Besides occupying the Tiffany Gallery, the exhibition will also fill the main gallery on the ground floor of the Art Center.

The exhibition will be unusual in that it will consist entirely of work by a group of the most eminent American artists in the various fields of art. It will include not only representative work by these artists, but also drawings, etchings, craft-work, and constructive designs for large decorations.

The exhibitors are Robert Aitken, Gifford Beal, Edwin Blashfield, Frederick C. Clayer, Barry Faulkner, Daniel Chester French, Daniel Garber, Cass Gilbert, Philip L. Hale, Childe Hassam, Francis C. Jones, George F. Kunz, A. Douglas Nash, Gordon S. Parker, Mrs. Stewart, Louis C. Tiffany, Robert Vonnoh, Harry Watrous and Frederick Wilson.

The exhibition will continue until January 28.

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THE NEW YEAR

The American art world enters the New Year under the most auspicious circumstances. Artists, connoisseurs and dealers will all be encouraged and helped by the new revenue law, now going into effect, which brings relief from the notorious sales tax that has well nigh stifled the art trade for the last few years. With this onerous burden lifted, everybody will breathe freely and prepare for a resumption of normal activities. In spite of the hindrances of the war era, great progress was made. The number of exhibitions was doubled, interest in art was greatly increased, and thousands of pictures by American artists were sold to connoisseurs and home makers under the provision of the old revenue law, which exempted such studio transactions from taxation. It is now the dealers' turn to feel the effects of the great awakening to art.

The old tax on art transactions was ten per cent. This, of course, had to be charged up to the buyer, because the dealer already had his difficult problems of increased rent and "over-head" brought about by war conditions. The buyer, already burdened by excessive taxation, and under the necessity of readjusting personal expenditures, naturally decided, in many instances, to wait before gratifying his taste for art. The new revenue law has afforded relief at many points, and the expanding readjustment which will follow, will make the five per cent tax that remains seem so small as to be no obstacle. Especially is this so because our art lovers have been repressing their impulse to buy.

Not the least important feature of the new law is the exemption from all taxation of transactions between dealers. Under the old measure the sale of a painting by one gallery to another was taxed the full ten per cent. This created a condition of unspeakable stagnation in the art trade throughout the country.

The ill wind of the art tax, however, did blow some good. It centered buying interest on the works of contemporary American artists. A painter could sell his work to a collector without tax, and a dealer, acting as the authorized agent of an artist, could do the same thing. Zest was lent by the increased interest which has steadily developed in native art. This has brought a full measure of recognition to our "American school," and no fear need be felt that it will lose any of its pre-eminence now that European paintings and old masters are relieved of their heavy handicap.

THE AMERICAN ART NEWS wishes a prosperous New Year to artists and to dealers, and has the fullest confidence that this wish will be translated into reality.

Ashamed?

As a reply to the recent attacks on American art the New York *Herald* last Saturday printed an editorial which is a reinforcement of what THE AMERICAN ART NEWS has said on the subject. The editorial is entitled "Ashamed of American Art" and is as follows:

"Some American artists abroad, and especially in France, are afflicted with an inferiority complex. They convince themselves that everything they did in America no longer counts, that Americans do not understand art, and that Americans have never done anything for themselves in art.

"This humility has been made conspicuous recently through the public utterances of two American artists of some distinction. One of these was Cecilia Beaux, of Philadelphia, who asserted before the International Arts Congress in Paris that 'America has no national art and must continue to look to France for many years to come for its inspiration.' She held out some hope, however, in that 'America is constantly striving for its national expression, and in time will find it.'

"America's want of artistic appreciation weighed even more heavily upon Harry B. Lachman, a Chicago artist, several of whose pictures are in French museums. While home recently he unburdened himself at length on American art. Among other things he said:

"'American painting is not representative of Americanism. American artists' self-satisfaction is holding them back artistically. There is no individuality. American painting is not generally representative of America. This country is strong, robust, straightforward and rugged. So much of its paintings are sweet.'

"A few American names should suffice to reassure our wavering artists abroad. Among European critics Whistler was supposed to have a sensitiveness for color and creative charm which has never been called 'sweet.' The only objection some French critics have to Winslow Homer's pictures is that they are too robust, too rugged. Sargent is usually mentioned abroad as a modern master of technic. Inness, Wyant and others have done landscape painting as American as Independence Hall itself.

"American confidence is a very positive thing in technical pursuits. Every foreign visitor to our shores is carried away by our belief in our political future.

"Just so are American artists in France impressed by French national pride. The Frenchman's art is an expression of his belief in French superiority. He asks you to accept without question not only his great masters but also his lesser masters. This self-confidence has given the French more daring in art than any other nation possesses.

"This French bliss seems to have overwhelmed Miss Beaux in Paris. Why at an international art convention did she limit her generalization to France when insisting that Americans must look to France for many years to come? Why did she not also include the art of countries just as vital as the French: that of Italy, Spain, and America too?

"The French have not needed our help to discover their own artistic genius. It is evident, however, that we still need foreign visitors to our shores to call our attention to what Julian Bowes, secretary of the New York Artists League, regards as a period in which Americans are as proficient in almost all departments of arts and crafts as any people at any period of history."

Baltimore to See Several Modern

Art Shows, Including Worcester's

BALTIMORE—The Maryland Institute, in association with the Municipal Art Society, is giving a series of exhibitions that illustrate the modern trend in art, in order that Baltimoreans may gain some idea of the various steps that led up to the Cubist and Futurist manner of painting; some understanding of the much-discussed "Post-Impressionist" Schools, and also a greater appreciation of the paintings of contemporary artists.

The first of these exhibitions represents a distinguished group of artists whose work has tremendous vitality, and who, after some of the things that are coming on later, will probably be considered very conservative indeed: J. Alden Weir, Emil Carlsen, Arthur B. Davies, William L. Carrigan, F. J. Waugh, Paul Dougherty, Charles H. Davis, Theodore Robinson, George Bellows, Murray P. Bewley, Robert Spencer, Jonas Lie, F. H. Waltman, Childe Hassam and J. H. Twachtman.

These canvases are to be replaced by a big exhibition by various artists of the Taos group, of which Walter Ufer is a member. Smoky Baltimore gets far too little suggestion of the New Mexican atmosphere.

After the Taos pictures there will be an exhibition of some of the Durand-Ruel collection of Renoirs, Monets, Pissarro and Sisleyes, the works, in other words, of the greater Impressionists.

These canvases will be succeeded by a special exhibition of the work of a French painter, Charetton, and after this there will be a "throw-back," an exhibition of traditional painting, thirty canvases by Benjamin West.

Then the most strident art note of the winter will be sounded, when the "modern" exhibition will be brought down from the Worcester Gallery. As a palliative there will afterward be an exhibition of twenty-five Gilbert Stuarts. Art lovers will have plenty to occupy their attention this winter.

Book Reviews

ROBERT HENRI, HIS LIFE AND WORKS, with forty reproductions, edited by William Yarrow and Louis Bouché. Boni & Liveright, New York.

Of extraordinary importance to the art world is the appearance of the first of a series of monographs on eminent American artists, published by Boni & Liveright. The carrying out of such a series will mark an epoch in our art history. Its absence has been greatly missed. As the publishers say in their announcement, we are familiar with the works of the great painters and sculptors of Europe owing largely to the books devoted to them. "To many the names of Courbet, Delacroix, Turner, Millet, Renoir, Rodin, Gauguin, Manet and Cézanne would mean little were it not for the monographs about them. This same result can be accomplished for American artists by means of an exhaustive consideration of their art, supplemented by reproductions of their most characteristic works."

The first of the series is "Robert Henri, His Life and Works," which is edited by William Yarrow and Louis Bouché. It contains a succinct account of the life of the artist, an analytical treatise on his work and an appreciation of his influence on contemporary American art. Mr. Henri's cosmopolitan sympathies are especially stressed, the editors bringing out the point that his great love of humanity has made the people of all nationalities of equal interest to him as an interpreter of character. From 1906 until the outbreak of the war he traveled much, painting the peoples of many countries and many races.

Altogether there are forty large full-page reproductions of works by Mr. Henri. Some of his famous Irish and Gypsy types are among them, such as "The Guide to Croaghan" and "Betalo Rubino." The mischievous "Dutch Joe," a small and serious peon "Jose," and "The Laughing Gypsy Girl" are typical of the diverse child types. One of his early and most famous portraits, "Young Woman in Black," which belongs to the Chicago Art Institute, is included, and also "La Neige," which now hangs in the Luxembourg.

The next volume of the series will be devoted to Paul Manship. The publishers announce that a group of distinguished painters and sculptors, representing all tendencies, has been selected. It is to be hoped that succeeding numbers will reach the standard set by Messrs. Yarrow and Bouché in their presentation of Robert Henri.

ARCHITECTURAL RENDERING IN WASH., by H. Van Buren Magonigle. Charles Scribner's Sons, New York.

This book is devoted principally to the formal rendering of geometrical drawings—elevations, sections, plans and details. It assumes that the reader is a beginner and knows little or nothing about the subject. The preliminary steps, therefore, are taken up with explicit directions as to paper, joining sheets, foregrounds, brushes, etc.; with building up the plane values, curved surfaces, intermediate and subordinate planes, reflected light, cornice and colonnade shadows, piquage and brickwork. Other chapters are given to the rendering of detail drawings, the properties of pigments and allied topics.

Apart from its practical informational value, the book is of interest because of its wide horizon and its breadth of viewpoint, which is best illustrated in the author's own concluding words, "So much for method and methods; but beyond these lies that inner vision without which all work, however skilfully done, is empty and soulless."

AMERICAN SAMPLERS, by Ethel Stanwood Bolton and Eva Johnston Coe. The Massachusetts Society of the Colonial Dames of America, Boston.

This is the only volume on the subject ever published, and is the result of nearly six years devoted to collecting material all over the United States. The samplers considered in the book are all dated prior to 1830 and to obtain the data included some three thousand samplers were recorded and studied either from descriptions, from photographs or from the original samplers. There are 128 illustrations, thirteen in color.

The book is reminiscent of a time when the sampler was an important element in child life, particularly with young girls. The precocity of some very young misses who wrought samplers as a part of school or home life is marvelous to most of us now. In certain cases the youthful maker adorned her sampler not only with verses but with borders, heraldic devices, maps, animal forms, houses, and other things all translated into marvelous stichery.

The monograph contains an anthology of sampler verse, a list of early schools, and a copious and informative index. Leara Stanwood's Sampler, done in Plymouth, Mass., about 1640, now preserved in Pilgrim Hall, Plymouth, is reproduced in color as the frontispiece.

Americans in France

The American Art Association's annual show in Paris will take place in January in the rue Joseph Bara clubrooms.

Harry Sutton, Jr., of Boston, intends spending the winter in Paris.

Lawton Parker has taken a studio at 19 Boulevard Victor.

Cameron Burnside is at Nice, having completed various paintings in North Africa.

Mr. and Mrs. Henry Detmold are in Paris, at 73 Avenue Kléber.

Janet Scudder has a studio at 18 Impasse du Maine.

Studio Gossip

Charles P. Gruppe returned last week to his studio, 106 West 55th street. He sold six pictures at a recent exhibition in Youngstown, Ohio. Twenty-seven of his paintings will be shown at the Toledo Museum, commencing January 2.

Hovsep Pushman, American artist of Armenian descent, who will be remembered for his brilliant exhibitions at the Macbeth Galleries two years ago, has been in Africa for several months, and is now in Paris, where he has taken a studio in the Rue Percival.

Clifford Snyder, who has been living in Paris, left that city last week for Avignon, France, where he will remain until spring.

Mr. and Mrs. Frank Armington have been in Europe during the last year. Mrs. Armington has devoted her time to etching. Mr. Armington painted in Paris, Brittany and Normandy last summer. He gave an exhibition of his work at 70 Boulevard Montparnasse, Paris, recently.

Floyd Crews whose picture, "Dust Storm," was favorably commented upon in the Academy exhibition just closed, has been painting in Point Pleasant, N. J., until recently, when he returned to his studio, 150 West 54th street.

Mrs. Nancy Cox McCormack, American sculptor, who has worked in Paris since the early summer, is now in Coblenz, from whence she will go to Italy for the winter. During her stay in Paris she modeled a portrait of Ezra Pound, which she purposes exhibiting in New York and Chicago in the near future.

Kyohei Inukai, whose studio is at 106 West 55th street, has just completed a portrait of Gordon Stevenson.

At his studio, 1 East 47th street, Sidney Dickinson is painting a portrait of Dr. J. Enders. His cousin Edward Dickinson, who paints all the year round at Provincetown, Mass., has been visiting New York.

William R. Derrick left New York early last spring and painted at Woodstock, in Vermont, and the Mohawk Trail. At his studio in the Sherwood he has a number of fine canvases.

Julius Rolshoven is spending the winter in Detroit, where he has taken a studio and is busy with portrait work. In the early spring he proposes going to Florence, Italy, to remain in his home there for an indefinite period.

Irving Couse sold "Firelight" and "Twilight," two of his Indian pictures recently to a New York collector.

Peter Van Veen, who painted during the summer and autumn at his studio, Kent, Conn., and brought back several landscapes, will hold an exhibition at one of the leading galleries soon after the New Year.

Frank Jirouch, Cleveland painter and sculptor, is now studying at Julian's, Paris. Mr. and Mrs. Jirouch had an exciting airplane experience recently. In flying from Prague to Paris they encountered a severe storm, which forced them to alight and spend the night in Strassbourg.

Martin Borgord, who recently underwent an operation on his eyes in Paris, has entirely recovered and has resumed work. He has taken a studio at 126 Boulevard Montparnasse.

The Art Workers' Club's annual Christmas dinner was held at their club house, 224 West 58th street, on December 24. An entertainment followed the dinner, one of the principal features of which was a series of tableaux posed by model members and directed by Miss Ella Valk. Mrs. Francis Rogers gave a number of her original monologues. Over one hundred members attended.

Theodore J. Morgan has forty canvases on display at the Hotel Griswold parlors, Cleveland. He was represented in the last National Academy show by a large painting, "Christopher Wren Tower."

Adelaide C. Baker is represented by a picture entitled "A Fisherman's Village" in the eighth biennial exhibition at the Corcoran Gallery. It has won much praise.

Matilda Browne (Mrs. Frederick Van Wyck) is still receiving orders as a result of her exhibition of decorative paintings and bronzes at the Milch Galleries.

Frank W. Bayley lectured on Gilbert Stuart at the Boston Museum on the afternoon of December 12. The lecture was accompanied by lantern slides of many of Stuart's original portraits.

Mrs. Stanley Cunningham is exhibiting at the Milton, Mass., Public Library—five pictures of the Maine coast, several water colors and pastels done in Italy, and drawings in red chalk of native types of Jamaica.

Clara Weisman, of Washington, has recently painted a portrait of William Leander Post. The picture will soon be exhibited with other works by Miss Weisman, including Woodstock landscapes.

Paintings of immigrant types and scenes of Ellis Island by Susan Ricker Knox will be exhibited in the rooms of the committee on immigration and naturalization of the House of Representatives. The display will be open to the public during the hearings given by the committee on pending bills.

Ferdinand Burgdorff, who left Cleveland some years ago to paint the deserts and the seacoast of the West, is building a house at Pebble Beach, Calif. There he will not be far from the home of William Ritschel, who lives in Carmel.

Former Kaiser's Palace is Public Museum, Displaying Examples of Arts and Crafts

BERLIN—The rooms of the former imperial castle in Berlin have at last been formally opened to the public. Berlin acquires thereby a new Museum of Arts and Crafts, which shows much of the splendor and magnificence that had manifested the glory of generations of kings and emperors.

The danger of the castle being taken for practical purposes on account of the scarcity of houses was imminent. These magnificent rooms are not adaptable to profane uses, and the preservation of one of the most splendid monuments of German interior decoration was a matter of culture. The efforts to popularize art, especially arts and crafts, have found great impetus by the establishment of the new Museum.

The interior decorations of the ground floor are representative of the XVIIth Century, being hung with splendid tapestries by Beauvais, after Boucher. For this reason German and French furniture of 1750-90, bronzes by Clodion and Thomire, and Sèvres porcelain are placed here. Two apartments with German and Dutch rococo finish off this part. After this one enters into two rooms containing objects of the Middle Ages. The Carlovingian reliquary, early copper smelting, Gothic linen work and early Limoges are here. Adjoining this are the rooms showing Rhenish stoneware and German and Dutch pictures and tapestries of the time.

The middle floor, being decorated with a number of French Gobelins, was destined to take in the arts and crafts of the French Renaissance, besides French and German baroque. The so-called "Königskammern" were built by Gontard and Erdmannsdorf for King Frederic William II, in the style of Louis XVI. The dining hall, adorned with frescoes, the throne hall and the music room have not been altered.

The famous collection of Berlin porcelain made for the Museum of Arts and Crafts is arranged in three rooms. In the portico and in the adjoining "Paroesaal," whose colored marble walls are inlaid with reliefs by Schadow, are sculptures, including Schadow's mar-

ble group of the Princesses Louise and Friederike, and a selection of iron statuettes.

On the second floor the famous White Hall remains unchanged. Here the display begins in the gallery, covered with Paris Gobelins, where the paintings in enamel of the XVIth Century are exhibited. The well-known Pomeranian artifical shrine filled with silver objects is shown in the Eosander Gallery. German glass is on display in the vast gallery of sixty-meter length, which is decorated with the six Mercier tapestries, representing episodes in the life of Frederic the Great; while two other rooms contain costumes, jewels, fans, boxes, miniatures and laces of the XVIIIth Century. The rooms built by Andreas Schlüter are such original and splendid art documents that they are not suitable for display purposes. There are only small groups of ivory carvings, amber objects, silver of the baroque style, and clocks. In the prominent room, the so-called "Rittersaal," works by famous goldsmiths are to be seen.

German porcelain is placed in the Brunswick Gallery. Half the room is filled with Dresden chinaware, besides which there are examples of Vienna, Nymphenburg, Höchst, Frankenthal and Ludwigsburgh, as well as faience from Germany and Delft. East Asiatic and Oriental art is confined to a collection showing only exquisite pieces, to illustrate the connection between the history of style throughout the world. Here we find also Spanish applied art forming the transition to the last part of the Museum, the Italian Renaissance.

The rich collection of Italian art consists of furniture, tapestries, sculptures of the early and the most flourishing time of the Renaissance, Venetian glass, ivory objects, bronzes, goldsmiths' works. The Renaissance majolicas have a special room, the "Joachimsaal," and are placed here very advantageously, the room being adorned with tapestries by Barent van Orley, representing allegorical pictures of the Trionfi by Petrarcha.

An extraordinary result has been obtained by the manager, Herr von Falke. The very number of rooms—there are seventy—illustrate the extent of the work. This museum is now one of the most remarkable in Europe.

—F. T.

AUSTRIA TO BORROW MONEY ON GOBELINS

American Syndicate Will Loan \$50,000,000 on Tapestries and Other Art Works, Funds to Be Used to Buy Food

VIENNA—An American syndicate is about to take a mortgage for \$50,000,000 on the famous collection of Gobelin tapestries and other art works, once the possession of the Hapsburg family and now the property of the State. The money will be used to purchase foodstuffs.

The country's desperate economic situation resulted in the decision to negotiate the loan. The question was brought up a year ago, but strong public opposition caused it to be dropped. Now the government is unable to obtain credits in normal ways, and the only other alternative, the buying of foreign securities, would result in a further drop in the exchange rate.

Dr. Rosenburg, who went to London on behalf of the finance ministry, obtained the consent of the Allied Reparations Committee to exempt the Gobelins and other art treasures from the existing arrangement by which all Austrian State property is regarded as contingent security for reparations payments. This general right of the Allies was only technical, all prospect of obtaining reparations from Austria having been abandoned a year or more ago.

The present situation of Austria may be imagined by anyone who will think what would happen to the United States if its territory were reduced to the size of New York and Pennsylvania and its capital, New York, restricted to trade within such an area, all outside commerce being at the mercy of burdensome laws imposed by hostile governments surrounding the territory on all sides but one, and that one (Germany) being able to do little more than care for its own people.

Sale of Rare Books in Berlin

Includes the First German Bible

BERLIN—An auction of rare books of the XV to XIX centuries, has just taken place at Paul Graupe's. First editions and woodcuts of the XV and XVI centuries, French illustrated books of the XVIII century, in valuable bindings, and great library editions of the XIX century were the features.

The first German Bible sold for 120,000 marks. It had many colored initials and miniatures and twenty-one colored woodcuts by Wolgemuth and Pleydendorf, and was bound in leather. It is very rare. In the United States only two copies are known. The third German Bible brought 40,000 marks. It has seventy big woodcuts and initials in beautiful old coloring.

The "Decameron" of Boccaccio, a French

ST. LOUIS PATRONS BEGIN WITH SCHOOLS

"Friends of Local Artists" Live Up to Their Name, Buy Pictures and Spread Love of Beautiful Among Children

ST. LOUIS—The Friends of Local Artists purchased from the annual competitive exhibition at the Artists' Guild a painting by Oscar E. Berninghaus, entitled "Indians Threshing Wheat—Taos," which they have presented to the Board of Education.

The Friends of Local Artists, a voluntary association formed about three years ago under the leadership of Percy Werner, is a phase of the National Friends of Art movement. Each member agrees to pay ten dollars a year which produces a fund for the purchase of paintings or sculpture from the competitive exhibition by St. Louis artists at the Artists' Guild.

The plan is to place the purchases where the greatest good will be obtained for the greatest number and it was, therefore, determined to use the medium of the public schools, from which came immediate response. As yet, the organization is small. It is modeled particularly after the One Hundred Friends of Pittsburgh Artists, which purchases nothing but the work of Pittsburgh artists, and makes its selection from annual exhibitions. The membership of the St. Louis society numbers twenty-two, an increase over last year.

With this small membership it has been possible to purchase only one painting from each exhibition. The first year "Salting the Catch," by Mrs. K. E. Cherry, was acquired; last year a decorative painting by Gisella Loeffler was purchased, and this year the Berninghaus picture.

The paintings form a circulating exhibit, remaining about six months in each high school of the city.

—M. P.

edition of 1775-81, brought 38,000 marks. It contains valuable engravings and vignettes. Other sales were, in marks:

A complete photographic reproduction of the "Breviarium Grimani," from the library of San Marco in Venice, 25,050; includes miniatures of the XV century, done by order of Pope Sixtus. A German parchment volume of the XV century, "The Art of Becoming a Clerical," 80,000; J. de La Fontaine, two volumes, 1762, with eighty-seven engravings, 66,000; two editions of Moliere's, 50,000 and 62,000; a volume by Restif de la Bretonne, with twenty-six copper-plates by Moreau, 76,000; Voltaire's "Fucelle d'Orléans," two volumes in red morocco binding, with five portraits and twenty-one engravings, 85,000.

—F. T.

Obituary

RAFAEL REMIREZ ARELLANO

Rafael Remireza Arellano, founder and director of the Royal Academy of Fine Arts and Historical Sciences is dead at his home in Toledo, Spain.

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ST. PAUL

Robert Hale has been showing some especially good water colors in the art department of the Golden Rule. Most of them were painted in Italy, and they include romantic scenes of medieval towns and glimpses of Italian landscapes. "Medieval Court Yard, Viterbo," is one of the best.

In the exhibition of St. Paul and Minneapolis artists at the Public Library two canvases by Knute Heldner are outstanding for their beauty of color harmonies. These are "April Day" and "Clouds and Hills." Of Walter Taube's three canvases, depicting pine trees of the Northwest, "Reflections" has won most praise. "Lofty Peaks," by S. Stanton King, presents the Rocky Mountains in an appealing way.

Other notable pictures are by Clement B. Haupers, Tod Hart, Marie Cornwell, Caroline Gilbert, Lucy T. Roehrich, Mrs. Francis Greenman, L. W. Hill, Clara Mairs, Susan Wall Johnson, Dorothy Wilbur and Alice Hugue. The gold medal portrait of herself by Elsa Laubach Jemne, and "Tee Time," a colored drawing of golf links by Lee Mero, must also be noticed.

Kansas City, Mo.

Landscapes predominate at the exhibition by the Painter Group of the Midwest at the Kansas City Art Institute. "Slovak Girl" by Václav Vytlacil and "Breeze Blown Girl" by Fred G. Carpenter are the exceptions.

"Silvery Morning" by Lucie Hartrath is a still pool decked with lily pads. Carl Kraft is well represented by "Ozark Mountains" and other works. Mathia Alten's "The Village Church" and Pauline Palmer's "After the Rain" are good.

Other well-known names on pictures are O. E. Berninghaus, Gerald A. Frank, Katherine Cherry, Frank V. Dudley, Wayman Adams, Alice Schille, Jessie Arms Botke, Irma Kohn, Francesco Spicuzza, William Wendt and Emily Groom.

In connection with the exhibition is being shown a group of J. Francis Murphy's paintings from the collection owned by Albert R. Jones.

Buffalo

At the Albright Art Gallery the rotary exhibition of war portraits will be shown till January 3. In addition to the portraits there is shown the "Signing of the Peace Treaty in 1919" by John C. Johansen.

Ten canvases by Charles W. Hawthorne are also on view. Among them are recent portraits of Miss Mildred Miles, Miss Joan Becker and Mr. and Mrs. William B. Hoyt.

PITTSBURGH

About three hundred contemporary miniatures are on exhibition at the Carnegie Institute. The exhibition, which opened December 19 and will continue through January 8, is made up of works from the Royal Society of England, the American Society and the Pennsylvania Society.

The display of examples of art "in the little" from the Royal Society side by side with examples from the two American organizations, gives one an excellent opportunity to compare the development of miniature painting in the two countries.

The Royal Society's exhibition is of especial interest because it contains a number of examples of the art in other media than painted ivory. They consist of illuminated manuscripts, small bronzes, sculptured cameo portraits and hand-wrought repoussé silver cups.

Salt Lake City

Paintings by Lee Greene Richards, a Utah artist, who has been represented in the Salon d'Automne, Paris, and also in the Paris Salon of 1904, are being exhibited by the Art Guild of the University of Utah.

The guild plans a display for each month. On high school day at the university the students of the Art Guild will exhibit their own work.

The recent rotary exhibition of paintings from the Metropolitan Museum, New York, drew large crowds.

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PARIS

The Russian artist Grigorieff (who is an American on his mother's side) held an exhibition of his drawings officially inaugurated by the Director of Fine Arts for the French Government at the Galeries Povolozky, 13 rue Bonaparte, on the 15th. Alexander Benoist, his well-known countryman, has called Grigorieff's art "terrible and childlike; terrible for what it reveals of a collapsing civilization, childlike for its well-nigh complete sincerity."

Grigorieff is a celebrity in his own country where every museum owns some of his work, though he is but a young man of thirty-five. The exhibition does not comprise paintings, the artist being admirably represented in that capacity at the Salon d'Automne. Moreover he has few to show having fled Russia without bag or baggage a year and a half ago. One million marks' worth of his work was sold in Berlin when he first took refuge there.

One of Maurice Savin's pictures was recently purchased by the Committee for the Diffusion of French Art in American Museums. The selection in this case was judicious not only because Savin as a fighter in the war is deserving of such encouragement, but because he is thoroughly representative of the most recent and independent developments in landscape painting over here. At the same gallery (Vildrac's) I saw one of those pleasure-in-stilling pictures Victor Dupont knows so well how to paint and I would fain draw the attention of the committee in question to this artist.

Charles Adolphe Bischoff's work (Druet's) is less provocative of sheer enjoyment, but it is none the less full of merits.

The French review *L'Art et les Artistes* recently devoted an illustrated article to Mr. Yasushi Tanaka who, though of Japanese nationality is, artistically speaking, of unalloyed American formation. Mr. Tanaka's display at the Galeries Devambez, which proved an unexpected success, several artists showing their appreciation by making purchases, has given rise to an invitation to exhibit in Brussels next spring.

Four excellent artists, only one of whom is properly speaking, a painter, are showing their work at Georges Petit's. The painter is M. Goulden, whose pictures of Salonika and other parts of Greece are decorative and expressive. M. Jouve's drawings, large in conception and execution, are perhaps the most competent representations of animal life extant.

F. L. Schmied's colored wood engravings show landscapes whose grandeur is finely rendered. Numerous examples of books illustrated and published by Mr. Schmied are works of art of the first rank. Jean Dunand's splendid vases in metal can bear comparison with the very finest Grecian, Persian, Chinese and Japanese specimens.

The Cercle Volney's annual display was opened on the 15th. Aston Knight shows a fine rendering of a Château in the Loire country as also an autumn scene. Landscapes in pastel of the Somme district, are George Howland's contributions. M. Weerts has painted his little portraits in distemper and other exhibitors are MM. Zakarian, Calbet, Le Gout Gérard, and Guignard.

The painter who has represented the province of Franche-Comté most completely and exactly is the well-known Pointelin, now in his eighty-third year. A picture of his oak trees over-

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hanging a ravine was shown at Pittsburgh some little time ago and this with some others is at present on view at the Galeries Simonson. Severe and unadorned, he expresses himself in the subdued tones favored by many of the younger landscapists at the Salon d'Automne. He found charcoal sympathetic for the rendering of his countryside and achieved much depth and beauty therein.

The great Pasteur came from this section also, and as he began life as an artist, before going in for medicine and chemistry, a lithograph and pastel by him have their place in a collection of work by painters from this region.

Other noteworthy exhibits were those of the late Louis Japy, one of Corot's last pupils; Henry Grosjean, Louis Jourdan, Adler, Jean Challié, Gardet, Prinet, Jodelet, Migonney and Sylvain Sauvage, an etcher with finesse and originality.

—M. C.

Sydney, N. S. W.

The Society of Artists' exhibit includes work by Arthur Streeton, John Longstaff, George W. Lambert, Max Meldrum, of Victoria, and Hans Heysen, of South Australia. A number of the pictures have been purchased for the National Art Gallery in Sydney.

Elliott Gruner shows his fine painting, "The Valley of the Tweed," which was the commission of the trustees of the gallery. A departure has been made from the former practice of placing all the exhibits of each artist together in separate panels. This change is a step toward a more harmonious general presentation.

Columbus, O.

William Sawitzky, in charge of the Milch Galleries' exhibit at the Columbus Gallery of Fine Arts, has invited Alice Schille and Harold Putnam Brown to contribute two or more paintings each to the rotary exhibition of modern American art, which will go from here to Birmingham, Chicago, Peoria and other cities. Both are teachers in the Columbus Art School.

Helen M. Turner's "Coral," a portrait-study; Willard L. Metcalf's "The Breath of Autumn," Ernest Lawson's "Approaching Storm," J. Francis Murphy's "Edge of a Clearing," and William Ritschel's "Moonlight, Coast of California," are among the outstanding canvases among the fifty in display. The Lawson picture is the one which won prizes both at the National Academy and at Carnegie Institute.

Cincinnati

An exhibition of great interest and unusual value is the collection of etchings, wood engravings and chiaroscuros loaned to the museum by one of Cincinnati's collectors. The group includes etchings by Rembrandt and Van Ostade, copper plates and woodcuts by Dürer, and chiaroscuros by Crispin van den Broeck, Bartolomeo Coriolani, a pupil of Guido Reni; Hugo da Carpi and Andrea Mantegna.

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BERLIN

As the Academy of Fine Arts has been stagnant for a long time, it is gratifying to observe that fresh activity has developed. The new president, Max Liebermann, himself an artist, is using the valuable stocks of the museum for special exhibits.

Karl Blechen is shown in a display which proves his importance as a landscape painter. Born in a little town near Berlin, he is to be looked upon as a true representative of the German school, with Brandenburg characteristics. Although the greater part of his pictures show motives from Italy, his German style is evident. He paints German pictures from Italy without false feeling. With an astounding economy of means, sometimes with a virtuosity resembling Japanese art, he produces striking effects.

Cleveland

George E. Gage is exhibiting a gallery full of decorative oils by Frederick Grant, Chicago's colorist, several of which, notably his "Venetian Souvenir," made one enthusiast exclaim: "Grant begins where Turner left off." A heaping bowl of fruit in one still-life is particularly well done.

Theodore J. Morgan, of Washington and Provincetown, has fifty-five landscapes and marines well hung at the Hotel Griswold. Mr. Morgan's monotypes are full of charm, subtly rendered. Batik scarfs, negligées and scarfs in exquisite hues and designs are Mrs. Morgan's contribution to this joint display.

Sandor Vago, Budapest portraitist, whose war paintings and pre-war portraits were destroyed in Bolshevik Russia, is showing a small collection of oils in the new Fine Art Building, the work of his brush since he came to this city last summer. His portraits show grace and freedom of execution, with brilliant coloring, and the nudes are masterly in drawing and modeling.

At the School of Art Gordon Barrick, an alumnus of the school, has fifty of the strongest and most varied canvases that have been shown there for some time. Landscapes, marines, portraits and figure studies are included.

The Museum has acquired, through the gift of G. H. Wade, another Gilbert Stuart portrait, that of Mrs. John Thompson Mason, a Titian-haired young woman in a white, pearl-trimmed gown of Empire cut.

Several Piranesi etchings, sixteen coppers, of Dürer's "Little Passion," laces, textiles, Oriental and Italian carvings and ceramics, and a XVI century relief by Benedetto are other recent additions. —Jessie C. Glasier.

Worcester

Many fine early American portraits are shown in the loan exhibition of American and English paintings of the XVIII and XIX centuries at the Worcester Art Museum. Four examples of Stuart are included, and there are works by Lawrence, Reynolds, Constable, Lely, Copley, Gainsborough, Morland, Bonington and other notables, from private collections and from the Museum of the American Antiquarian Society. Early American portraiture is represented not only by Copley and Stuart, but by the works of Blackburn, Cole, Greenwood, Guliger, Harding, Alexander and Feke.

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BOSTON
Ten Boston etchers will exhibit the first of the year at the Irving Casson Gallery, Copley Square. Before the war there flourished in this city a Society of Etchers and this will be the first collective showing of this group since that time.

Marion L. Pooke, a former pupil of the museum, is showing recent paintings at her studio, Fenway Building, through Jan. 12.

At Grace Horne's Gallery to Jan. 14 are water colors by Max Weber and landscape paintings of Gloucester, California and Missouri by Louise Upton Brumback.

Lester G. Hornby's new and old plates will be shown at Goodspeed's print shop, Ashburton Place, beginning the first week in January.

The annual exhibition of the members of the Guild of Boston Artists opened Dec. 25 and will continue through Jan. 1. Each year a representative canvas from each artist is sent to this exhibition. As a whole this year's paintings do not measure up to the standard of last year.

On the other hand one will not be disappointed in the exhibition if it is only to see the landscape of Aldro Hibbard and the sea-scape by Charles H. Woodbury. Take the former painting for example. Mr. Hibbard has fairly eclipsed anything he has ever done in the way of direct nature painting. Those who are familiar with his winter landscapes will, in this picture, note a marked advance in the qualities which produce vigor, clear-cut modeling, structural composition and general mastery.

Mr. Woodbury has in his picture combined land and sea and suffused the whole with a silvery quality difficult to describe.

Other canvases which seem above the average are a picture of undersea maidens by Arthur Spear called "The Rainbow," an out-of-door figure study by Frank W. Benson, a strongly painted mountainous landscape by John Sharmon, a finely modeled head by Gaugengigle, who learned to draw in Munich and has never forgotten it; a rather pretty figure study by Miss Hazelton, a wood interior by Philip Little and a colorful bit by H. Dudley Murphy called "Azores."

—Sidney Woodward.

Milwaukee

Miniature nudes by Warren B. Davis, at the Art Institute's exhibit in the Layton Gallery are referred to as "exquisite" by a local critic. The Titian-haired nymph whom Mr. Davis paints so winsomely is shown in various woodland settings. Some of the flesh tones, under shafts of sunshine filtering through foliage, are of golden translucence and radiance.

December is American-artist month at the Layton. The first part was devoted to the pictures selected by Ross Crane, of the extension department of the Chicago Art Institute, which represented such painters as Hayley Lever, Wayman Adams, Birge Harrison, Ossip Linda and Jonas Lie. The Guild of American Painters now holds the walls, among the exhibitors being Richard M. Kennedy, Walter Farndon, H. Vance Swope, Ernest D. Roth, Oscar Julius, F. K. Detwiller, Arthur Freedlander, Bela Mayer, George Pearse Ennis, G. J. Stengel, John E. Costigan, Frank Hazel, William E. Starkweather, G. L. Berg and Eric Hudson.

Rockford, Ill.

The exhibition in the Belle Keith Gallery was opened by a lecture and gallery tour by Dudley Crafts Watson, director of the Milwaukee Institute, who pointed out the merits of various pictures, and praised the progress made by local artists in the last year.

Water colors by W. S. Belford and Louise Conant-Stevenson, and oils by L. Y. Correthers, Chris B. Christensen, Carolyn Hamilton, L. D. Richardson, Anna Countryman and J. W. Hallquist and a pastel by Raymond Carlson were commended. Photo-etchings by LaVerne Ryder and four small sketches by Richard Peck were called good. To Mrs. D. M. Keith, for "April Snow," the highest praise was given. Among the sculpture the bas-reliefs by Mrs. Arthur Pearman, Mrs. Holland Church and Nellie Kipp received commendation.

LOS ANGELES

The Laguna Beach Art Association is holding a winter show at the Beach, to continue through January. There are forty-eight entries, many of them in water color.

The cliffs of Laguna, gilded with sunlight, are strikingly shown in William Swift Daniell's "Harvest Time," and anyone who views Anna Hills' "Spell of the Sea" must feel that the picture is well named. Both of these canvases help to confirm the opinion that a school of landscape painting may develop among the painters at this most picturesque place.

Atmospheric subtleties and refinements are shown in William V. Cahill's "Laguna Hills." Frank W. Cuprien's "When Evening Veils the Sea" depicts poetic aspects of the ocean. Fanie E. Duvall, Edgar A. Payne and Franz Bischoff are represented by pictures of other han Laguna scenes.

Among the water colors are works by A. V. Fullerton and Virgil V. McClure. Joseph Kleitsch's portrait, "Eugene," shows a beautiful boy standing on the seashore, but the landscape is so much better done that it makes the portrait secondary. Max Wieczorek contributes a good portrait in colored chalk of Charles Haskell. Abby William Hill, Charles P. Austin and Hanson Puttuff are represented by characteristic work.

Landscapes, mostly in water color, by Charles L. A. Smith, are shown at the Ebell Club. "Grizzly Peak," a sunlit rounded hill under a rising moon, is one of the most interest-compelling. "Monterey Cypress" and "Santa Barbara Oaks" also are hard to pass by.

Karl Yens, of the Leguna Beach colony, opened an exhibition of twenty-seven pictures, most of which are water colors, at the Southwest Museum, December 15, to continue until January 3. He expresses the various moods of nature in a manner that can well be called poetic.

An exhibition of the West Coast Arts, Inc., he new Woman's Art Club recently formed at Laguna Beach, was held through December at the Shakespeare Club, Pasadena.

The newly elected officers of the California Art Club are: Dana Bartlett, president; Kathryn Leighton, vice-president; John Hubbard Rich, treasurer; Aaron Kilpatrick, treasurer.

An exhibition of pictures by Alson Clark is being held at the Stendahl galleries. The pictures, most of which are landscapes, are Eastern as well as Californian in themes. There are about twenty in all.

Six of Max Wieczorek's portraits are shown at the Los Angeles Athletic Club. An exhibition of twenty-five of this artist's works will be shown at the Friday Morning Club in January.

Beautiful decorative subjects by Jessie Arms Botke and landscapes by Cornelius Botke are being exhibited at the Friday Morning Club through December.

Springfield, Mass.

The first exhibit of drawings by Springfield artists ever held is at the City Library during December. The charcoal landscapes of B. J. Cariana are particularly good. Those of Grace Bell, in the same medium, are among the most decorative. Mrs. Alice Barri Tufts has some clever drawings of girls' heads in pencil and crayon, and G. C. Gardiner contributes pencil drawings of scenes in New Orleans and Florida.

Pen and ink sketches of Provincetown by Louis Foerster, and work by Harriet Ellis, William F. Conlin, William D. Hilton, Rose Buckley, D. E. Shea, Charles Mansell, George Payne, Harold Vanderbilt, Lena E. Jordan, Mrs. E. A. Appleton, F. C. Buchholz, J. A. Moyer, Lemuel Palmer, C. G. Sheldon, Lydia Smith and C. B. Stewart are all notable contributions.

Lynn, Mass.

Members of the Lynn Art Club are preparing for their twelfth annual winter exhibition of small paintings at the Lynn Public Library early in January. In the spring, larger canvases will be shown. Among the exhibitors at the first display will be Charles A. Lawrence, Arthur J. Hammond, Harry W. Powers, Israel Oliver, Laurence Rainford, Peter Chiris, Paul W. Rowell and Walter A. Vaughan.

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CHICAGO

Mr. and Mrs. Charles L. Hutchinson opened the exhibition at the Art Institute of the Chicago Chapter of the Wild Flower Preservation Society, which has three galleries of paintings, photographs, drawings, and natural history examples in the art propaganda to "save the wild flowers." Undeterred by the raging winds and snow, visitors filled every seat in Fullerton Hall to hear Dr. Thomas S. Roberts, of the University of Minnesota, and to view "Wild Life in Motion Pictures," on the same day.

A group of paintings of the Forest Preserve of Cook County, fifteen etchings of the dunes of Michigan by Earl H. Reed, and twenty-five paintings of flowers supplement the society's display.

Brilliant color and decorative designs made the large gallery of flower paintings most attractive. Dudley Crafts Watson exhibits five canvases. A. B. Carles, Johanna K. Hailman, Beatrice How, Mary H. Buehr, Gerald A. Frank, Anna Lynch, Grace Ravlin, Sigurd Schou and Helen Seyffert are well represented. Charles S. Chapman's fifty paintings of mushrooms are excellent in design and color.

Reed's etchings of the dunes of Michigan are powerful in the propaganda for the State Park movement. His recent prints, "Twilight in the Marsh," "The Heron's Call," and "Tenants of an Old Sycamore," are effective compositions in black and white.

The Friends of Our Native Landscape, Jens Jensen, president, have their second exhibition of landscapes, contributed to by fourteen American painters, from the works purchased by the Friends of American Art for the Institute. The gallery adjoins that containing the paintings of flowers and the wild flower exhibits. Large canvases are shown by Roy Brown, Charles Francis Browne, Daniel Garber, Leon Gaspard, Howard Giles, Oliver Dennett Grover, Wilson Irvine, Willard L. Metcalf, J. Francis Murphy, Chauncey F. Ryder, Gardner Symons, Everett L. Warner and Guy Carleton Wiggins. The subjects range from Maine to the deserts of the Southwest. The Friends of Our Native Landscape seek the aid of great painters in convincing the public of the value of preserving picturesque America for the future.

Leopold Seyffert has a large gallery all to himself. Twenty-two figure paintings and thirty-seven charcoal sketches of the heads of well-known persons comprise the exhibit. The portraits include Leopold Stokowski, Horace Taft, Arthur B. Carles, Fritz Kreisler, Samuel Gompers, Carroll S. Tyson, General Palmer, General Bliss, Fannie Bloomfield Zeisler, and Mrs. Leopold Seyffert.

Sigurd Schou, a pupil of Anders Zorn, has twenty highly keyed paintings of Brittany, peasant characters and fanciful compositions of the sea and its nymphs, in the adjacent room.

Alfonso Ianelli's display marks the first appearance of an artist whose versatility provokes wonder. His 131 exhibits represent activities in architecture, sculpture, decoration and the handicrafts. Among the marbles is "The Sapling," done for the Chicago Athletic Club.

Ray Boynton's forty-two pastels, chiefly of California landscapes, and impressions of Pavlova and other dancers, create a different atmosphere in the next gallery.

I. K. Friedman's private collection of English and French aquatint engravings of the eighteenth and nineteenth centuries comprise seventy-five rare proofs in the print rooms. Thomas Daniell's "Picturesque Voyage to China" and "African Scenery," and William Daniell's "Voyage Around Great Britain" with Ackermann's "Microcosm of London," and Pyne's "Royal Residences" and "Tour of the Seine" are included.

The John H. Wrenn "Paris Set" of etchings by Charles Meryon recalls the centenary of the French artist. The arrangement is due to Miss Kathryn McGovern.

With the aid of the Yamanaka Gallery, of New York, there has been installed in Guggenheim Hall an exhibition of Chinese, Japanese and Korean art, consisting of stone heads, polychrome wood sculpture and paintings on silk. The Korean group dates from the twelfth century.

Kathleen Wheeler, a young English sculptor, whose figure of Marshal Haig was shown at the Art Institute, had a special show at the Arts Club and her work now appears at the Artists' Guild. She is also a painter of animal subjects.

Harry Fidler, a British artist, is showing at Thurber's a dozen paintings of English rural life. His sunshine on straw stacks and stubble fields seems to glow with the radiance of a summer day.

—Lena May McCauley.

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SAN FRANCISCO

The activities of the San Francisco Museum of Art for this season will be varied. The exhibitions will include water colors by Donna Schuster, etchings by W. L. DeWolf, color etchings by George Senseman, drawings by contemporary American artists, a retrospective display of paintings by Bryson Burroughs, a selected collection of contemporary American bronzes, the National Graphic Society's printing exhibit, a loan show of old and modern paintings owned in and near San Francisco, and the Japanese paintings to be shown under the auspices of the Museum and the Japan Society of America.

Among the other important developments have been the establishment of a print department, the installation of a historical reference collection of facsimile color reproductions of old and modern masters, the gift of Charles Templeton Crocker; the loan exhibition of selected engravings by old and modern masters from the calcographic section of the Louvre, and French period furniture and *objets d'art*; installation of the Elizabeth Augusta Bixler collection of European porcelains, brass and copper; publication of a museum bulletin, to be issued bi-monthly; loan exhibition of the Chicago Art Institute collection of Zorn etchings.

The Taos Society has just had its first San Francisco exhibition of paintings in the galleries of the print rooms. Thirty canvases by O. E. Berninghaus, E. L. Blumenschein, E. Irving Couse, Randall Davey, W. Herbert Dunton, Robert Henri, Victor Higgins, B. J. O. Nordfeldt, Bert Phillips, Joseph Henry Sharp, John Sloan and Walter Ufer were shown.

The retrospective collection of etchings by Cadwallader Washburn, which opened Nov. 30 in the San Francisco Museum of Art, demonstrates, in the opinion of Director Laurvik, the supremacy of American graphic art as have very few exhibitions held in this country in many years.

"Since the death of Whistler," says Mr. Laurvik, "Cadwallader Washburn has been regarded by the most discriminating connoisseurs of etching as America's foremost exponent of this very difficult medium of artistic expression."

This collection comprises Washburn's whole opus as an etcher. There are over 500 prints, covering his entire output, including impressions of his last plates in California. His foreign journeys, like those of Whistler, have resulted in work that reflects the character and spirit of the countries visited. The life and customs of Japan, Italy, Mexico and India are shown. There is idyllic charm in his New England and New Jersey series and noble simplicity in his California series.

As in the case of the Morgan collection of Rembrandt's etchings exhibited here recently, the Washburn collection follows a chronological order. It fills seven galleries and is being shown in conjunction with an exhibition of American applied arts by craftsmen throughout the country.

The Rockwood pottery, the Pewabic pottery of Detroit, the Marblehead (Mass.) potteries, the Fulper pottery of New Jersey and the American Encaustic Tiling Co. of Zanesville, O., are represented in the crafts show. In addition, individual potters such as Oscar L. Bachelder of North Carolina, Mrs. Anne T. Brown of Illinois, Mrs. Henry Elling and William Bragdon of California, Mrs. Adelaide A. Robineau of Syracuse, N. Y., Eric E. Soderholtz of Maine and Sarah Ryle Comer of Newton Centre, Mass., as well as the Potter Studio of Cleveland and a kiln of the Newcomb College School of Art in New Orleans are well represented.

Fine examples of glass painting, book-binding, metal work, various phases of textile, jewelry, silverware, basketry, designs for playing cards, illuminations and book illustrations are being shown, as well as decorative screens by Robert Chanler. Important contributions have come from Charles J. Connick, designer of ecclesiastical windows; Mrs. Lucretia McMurtrie Bush, Bradford Holmes Peruzzi, Gion M. Peruzzi, E. W. Ottie, Mary M. Atwater, Nell Withers, Helen Sweetser White, Gladys M. Wheat, Charles Stewart Todd, Gertrude Peet, Margaret F. Merriam, Marion C. Maerklein, Mabel Wilcox Luther, Margaret Hochsinger, Dorothy Hills, Marcia E. George, T. M. Cleland, Elsie Carpell, John S. Burton, Miss Amy V. Beal, Charles A. Herbert, E. H. Tordoff, Hugo Schmitz, H. St. John Dixon, H. I. Jauchen and Dirk Van Erp.

These exhibitions will continue for about six weeks.

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ROME

Cyrene, in Italy's North African colony, continues to be the richest field for finds in Hellenic sculpture and architecture. Nearly every month something of importance is brought to light, though the authorities are in no hurry to publish the results. After the discovery, a few months ago, of a very fine Venus, I went to the Ministry of the Colonies for information, but Professor Mariani, in charge of the archeological section, said no photographs have reached the country yet. The photograph of the new Venus will be published in the forthcoming volume on the Cyrene discoveries issued by the Ministry for the Colonies.

The discoveries during the recent years at Cyrene are of exceptional importance, and the museum at Bengasi is rapidly taking its place as one of the chief museums for Greek and Greco-Roman sculpture.

Professor Cortus, of the American Academy on the Gianiculum hill in Rome, gave a lecture the other day to the students and friends of the Academy on the finds in Cyrenaica. Professor Curtis excavated at Cyrene when the place was under the Turks. He spoke of its great richness in Hellenic remains.

Signor Anton Giuglio Bragaglia's new art gallery in the recently rediscovered *terme*, which Professor Lanciani attributes to the time of the Emperor Commodus or Septimus Severus, will, when it is ready, be one of the most original and interesting galleries in Europe. How these really fine if small *terme*, or baths, with their magnificent vaultings and arches, can have lain forgotten and neglected for so many years is a mystery.

Until Signor Bragaglia took in hand the work of restoring and excavating the place it was used only, if at all, as a coal cellar. Some of the rooms of the *terme* were choked up with earth and rubbish. There is still a considerable portion to excavate. But excavation is an expensive business nowadays. Signor Bragaglia tells me it costs some sixty lire (three dollars odd) the cubic metre.

The new galleries, which will have rooms devoted to exhibitions of ancient and modern art, will be open to the public in March. There is also to be an experimental theatre in these old patrician *terme*, where Signor Bragaglia hopes to found a school for the modern drama. Much attention will be given to the scenographic side. The new gallery is situated in the Via degli Avignonesi, and American visitors to Rome should not fail to go and see it.

—E. S.

Syracuse

In January there will be an exhibition at the Museum of nineteen paintings by Frederick Clay Bartlett, comprising landscapes, marines and still-lifes done in China.

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INDIANAPOLIS

The public schools of Indianapolis are to have circulating exhibits of paintings by Indiana artists. Miss Florence Fitch, director of public school art instruction, has arranged with the city librarian, Charles E. Rush, to start each new collection on its circuit by holding a monthly display in the children's room of the public library. Four local artists have sent some of their best work for the initial exhibit. William Forsyth, Clifton A. Wheeler, Carl C. Graf and Estelle Peele Izor contribute several pictures each.

William Forsyth has been elected an honorary member of the Cincinnati Art Club, following a visit to Cincinnati, where he lectured and gave a gallery talk. Mr. Forsyth was represented in the water-color exhibition by American artists at the Brooklyn Museum, upon invitation from the director, William Henry Fox.

Paul Hadley has sold "Evening: Amalfi," and "Gray Day: Amalfi," from his group of water colors painted in Europe last summer and displayed by the Woman's Department Club during December.

Louise E. Zaring, of Greencastle, is showing a group of small oils, painted at Gloucester, Mass., Laguna Beach, Cal., and Saugatuck, Mich., at the home of Mrs. H. B. Burnet, 1864 North Pennsylvania street.

Thomas Eddy Tallmadge, Chicago architect and etcher of industrial and architectural subjects, visited the Indiana architects' exhibit in the Herron Museum on Christmas Day. Mr. Tallmadge recently displayed, in the Cliff Dwellers' exhibit in Chicago, sketches made in France and Spain last summer.

Lucy Fletcher Brown, formerly of Indianapolis, widely known as a collector of Japanese prints, is here for a few weeks, having finished a lecture tour arranged by Dudley Crafts Watson, in which she used lantern slides made for her in Japan. Her sojourns in Japan have meant climbing Mt. Fuji, visiting the Koya-San monastery when women were not admitted, and spending a summer in a Buddhist temple.

—Lucille E. Morehouse.

Oberlin, Ohio

The tenth annual circuit exhibit of paintings by American artists, arranged by Mrs. Melville F. Johnston, was opened Dec. 1, in the Dudley, Peter Allen Memorial Art Museum, under the local management of Clarence Ward, museum director.

This exhibit contains thirty-six paintings. The artists represented are Henry Salem Hibble, Frank A. Bicknell, Alice Schille, John Folinsbee, William Lathrop, Robert Spencer, Daniel Garber, Charles Morris Young, Charles Reiffel, Felicie Waldo Howell, Ernest Ipsen, Alfred H. Mauer, F. Luis Mora, Chauncey Ryder, Elmer Schofield and Nicholas Brewer.

From January 1 to July 1, this exhibition will be shown in Dayton, Columbus and Youngstown, Ohio; Richmond, Ind.; Springfield, Ill., and Syracuse, N. Y.

Baltimore

The loan exhibition at the Peabody Gallery, beginning January 3, under the auspices of the Friends of Art, will include not only paintings but various objects.

Dr. Henry Barten Jacobs is chairman of the committee. Miss Alice Worthington Ball is directing general arrangements. Dr. J. Hall Pleasants and Mrs. Miles White, Jr., are in charge of the old silver, and Miss Lillian Giffen is in charge of the miniatures. Miss Anne Graeme Turnbull, treasurer of the Friends of Art, is chairman of the publicity committee.

NASHVILLE

The first annual exhibition by Tennessee artists conducted by the Nashville Art Association at the Carnegie Library Galleries, is a notable display. Some well-known artists who were born or formerly lived in Tennessee, including George De Forest Brush, are among the exhibitors, besides numerous local artists, and there are loaned canvases by Benjamin West, Paul Delaroche, and other famous painters. The attendance is large.

Four paintings by Willie Betty Newman, the association's gold medalist, show mastery in the treatment of light. "En Penitencia" is probably her best. "A Russian Woman," by Nellie Walsh, is skilfully done in flat, simple, decorative treatment. Two pictures that are favorites with visitors are L. Pearl Saunders' "Weighing Cotton" and "The Cotton Pickers." The former has been shown in New York and Charleston. Other works include Elizabeth Lowe's "Reflections of an Old-Time Garden," and "Autumn's Glory," Mayna Treanor Avent's "Old Black Mammies," George S. Dutch's Japanese "Old Birch Tree," Brantley Smith's landscapes painted in France, and pictures by Edith Fisher, Louise Allen, Mrs. Ed. Potter, Jr., Minnie Gallinger, Cornelius Hankins, Jacob E. Kunz, May Paine, Clara Weaver Parrish, Jean Robinson, May Kremelberg, E. E. Woodward, Margaret M. Law, Anne Goldthwaite, Minnie Gattinger, C. C. Krutch, Eva Harvey Johnson, Mrs. J. S. Garrison, Louise Jennings Morton, Mai McAdams, Dorothy Duggan, Mrs. Donald Curtis and M. A. La Bruce.

Providence

Water colors by H. Anthony Dyer are on view at the Tilden-Thurber galleries. They are all recent work done in Europe. Perhaps no pictures from Mr. Dyer's brush have given more pleasure than those of the Dutch tulip beds in the present collection. These pictures are less theatrical in treatment than the customary presentation of tulip beds, giving the impression of brilliancy without undue emphasis. Another painting in quite a different manner is a winter scene with long stretches of snow-covered hills.

Percy F. Albee's successful exhibition at the Providence Art Club, consisting of tempera paintings and lithographs, was succeeded by the seventeenth annual thumb-box exhibition, in which there are 278 pictures. John W. Bentley shows colorful landscapes and Parker S. Perkins five vigorous marines and one study of winter.

Local artists are well represented, especially notable being water colors by Frank C. Mathewson and Sidney R. Burleigh. Stephen W. Macomber shows a group of moonlights, H. Cyrus Farnum landscapes, Mabel M. Woodward views in Provincetown, George A. Hays landscapes with cattle, Arthur E. Sims landscapes, and Antonio Cirino a series of landscapes in warm tones painted freely but showing close study of nature.

"Truro Hills" from the group shown by Raymond Hill deserves notice, as does "High Tide" by Joseph Guerin. Etchings and lithographs are shown by Percy F. Albee, Albert H. Atkins, William H. Drury and Carl J. Nordell, forming a little exhibition by themselves in the new small gallery.

—W. Alden Brown.

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TOLEDO

Among the December exhibitions at the Toledo Museum of Art are sketches in oil by Harry H. Wertz, showing little French villages and the Roman Forum and fountains, archways and walls.

A group of Provincetown artists exhibiting includes George Elmer Browne, Max Bohn, Charles Hawthorne, Richard Miller, Ross Moffat, John Noble, Nancy Ferguson and Pauline Palmer. A bronze figure for a fountain by Paul W. Bartlett is also shown.

Lithographs of English and French Cathedrals by J. Richard Rowe are displayed in the print room.

Stage settings done by Nicholas Yellini, art director of the Toledo Theatre Stock Company, comprising forty-eight pieces, fill one of the smaller galleries. It is probably the first time in the history of the American theatre that a museum considered the settings of any theatre fine enough to warrant exhibition space.

Castle Keith, who is making Toledo his home after several years in Holland, has closed a successful five-weeks' exhibition at the Mohr Galleries. He will exhibit at Detroit and Cleveland and probably in other cities of the Middle West.

Eleven English artists are showing thirty-six examples of British lithographic work at the Artklan Studio. Among those represented are Frank Brangwyn, Charles Pears, Claude A. Shepperdson, A. Belleruche and Spencer-Pryse. The exhibit was loaned by the Brown-Robertson Company of New York.

Elaborate arrangements for a costume and masque ball are being arranged by the Artklan for January 2.

Director George W. Stevens of the Toledo Museum of Art will open the lecture course at the Carnegie Institute, Pittsburgh, January 17, on the subject "Why Teach Art?"

—Frank Sotek.

Utica, N. Y.

The exhibition of paintings by Blanche Dilley, recently shown in Syracuse, has been largely attended. One of the best canvases is "The Closing Day." Her handling of light and shade is deft, brilliant color effects being recorded without over-emphasis.

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LONDON.—Collectors from all over the
world are expected in London for the sale of
the remainder of the Britwell library at Sotheby's,
February 6. The 719 volumes to be sold
include many specimens not in the British Mu-
seum or the Bodleian Library. The 108 vol-
umes from the same collection sold in 1909
brought more than \$500,000.

Unique interest attaches to "Love's Martyr" by
Robert Chester, since Shakespeare's poetical
"Essie on the Phoenix and the Turtle" is
bound with it. This was written as a friendly
offering to Chester for inclusion in a volume
which he was compiling for Sir John Salis-
bury, but was incorporated in this instead.
Since this book sold for \$3,000 a hundred
years ago it should bring a very large sum
today.

The oldest offering in the sale is the "Fyftene
Joyes of Marye" in the original edition of
1509. A copy of Thomas Lodge's "Rosalynde"
is the only existing specimen in the edition of
1590.

The most valuable offering in the collection
is probably the four volumes bound together
consisting of "Emariculde" by E. C. Esquire
(the author's full name is not known), "Fidessa"
by Bartholomew Griffin, "Laura" by
Robert Toft, and "Cynthia" by Richard
Barnfield. Experts say that this should bring
more than \$75,000. Chaucer's "Love and Com-
playtes Bytwene Mars and Venus," published
in 1510, the only surviving original copy,
brought \$300 in 1812.

Icons and Fragments of Frescoes Dated from 1195 Found in Russia

MOSCOW—The chief manager of the com-
mittee for public monuments' preservation,
Igor Grabar, has discovered icons and
fragments of frescoes in Vladimir. They open out
new perspectives for the understanding of the
so-called "Macedonian Renaissance." Frag-
ments of a fresco, representing the "Last
Judgment," were brought to light, dated from
1195. This discovery confirms the opinion of
the best connoisseurs of Byzantine art.

Interest attaches to the fact that the famous
miraculous icon of the Madonna in Vladimir
was cleaned of its heavy metal covering, and
that the persons who were able to see it affirm
its singularly great beauty. This palladium of
old Russia is said to have been on the battle
fields of Kulinow when the victory over the
Tartars was obtained.

The metal leaves covering these images of
aints, except face and hands, were applied in
the sixteenth century only. Most of them being
shut up in churches and monasteries, it had
been possible only occasionally to clean them
of the so-called *Oklad*. For instance, a few
favored persons only had the opportunity to see
the special piece of old Russian painting,
"The Holy Trinity," by Rublew (1400), in the
Troitzki monastery in Moscow.

People come into the museums and do hom-
age to their saints now as ever. —F. T.

Charles S. Peterson Establishes Funds for Chicago Art Purchases

CHICAGO—Charles S. Peterson has given
to the Art Institute funds for the establish-
ment of the Charles S. Peterson purchase fund
from which \$500 is to be spent for a painting
each year from the annual exhibition at the
Art Institute, to be added to the permanent
collection.

Another \$500 (\$250 each) is to be expended
on the purchase of two canvases from the Chi-
cago Artists' exhibit. These last are to be
placed in the city public schools. As no pic-
ture was purchased with this fund from the
annual show this year, the accrued fund will
make possible the purchase of a \$1,000 painting
next fall.

Mr. Peterson, who heads a large printing
establishment, is a native of Sweden. His affil-
iations include the Arts and the Press Clubs.

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